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Were it not for the keen insight into the national character displayed elsewhere we might suspect that the author was not a real Norwegian, so severe are his strictures upon the Norwegian capital of twenty years ago.

In the supplementary chapter, called "The End of the History," a few traces of patching were noted, showing the journalistic material from which it was made up. Thus, on page 288, The Master Builder is referred to as "his latest work." The description of Evolf of the later play is a good example of Mr. Payne's delicate appreciation:

"These plans are all broken off by the accidental drowning in the fjord of the child, whose winsome figure, like that of Mamillius in 'The Winter's Tale,' makes but the briefest appearance upon the stage, then passes from our sight, although never from our memory." (P. 297).

Only one misstatement of fact was noted. It occurs in the chronological list of Ibsen's works, in which the date of publication of "The Feast at Solhaug" is given as 1857, whereas, according to the almost unimpeachable authority of Halvorsen (*Bibliografiske Oplysninger til Henrik Ibsen's Samlede Værker*, 1901), it should be 1856. The fixing of this date is of special importance, as on it depends the question whether or not Ibsen published anything between *Catalina* (1850) and *Fru Inger*. The question is, however, wholly a bibliographical one, as it is known that *Fru Inger* was written in 1854, about six months before *The Feast*.

A protest should be entered against Mr. Payne's misleading use of the term Norwegian, as applied to the language of the original. Jæger, like most Norwegians of his time, wrote Danish, or, if you will, Dano-Norwegian. If the literary language of Norway were Norwegian the ultra patriotic Norwegians would clearly not feel the necessity for a new national tongue to express the national aspirations.

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### ITALIAN LITERATURE.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—I assume that those readers of MOD. LANG. NOTES who are interested in Italian Literature, particularly that of the *Cinquecento*,

will also be interested in learning of a collection of works by writers of the Renaissance that is being gathered together in first and early editions for Wellesley College, by Mr. Geo. A. Plimpton of New York, in memory of his wife, an alumna of the College.

As this is not the place, either for a catalogue or a list of the books in the collection, I will confine myself simply to noting down certain titles in the various departments of literature that your readers may see the general character of the *convito* that is one day to be spread before book-lovers.

It is not Mr. Plimpton's purpose to emulate the special collections, like those of Dante and Petrarch, that are also growing through private generosity, but rather to bring together such works as will be of literary as well as bibliographical interest to the student of the *Cinquecento*.

Of the brilliant Florentine spirits who rendered illustrious the last half of the fifteenth century, Leon Battista Alberti is represented by his *Hecatombphilea* (Ven., Sessa, 1534), Girolamo Benivieni by his *Amori* (Ven., Rovano, 1535), Angelo Poliziano by his *Stanze* (Bologna, Benedetti, 1520), Matteo Palmieri by his *Vita civile* (Florence, Giunti, 1529 e. p.). The *Opere Volgari* of the Magnificent Lorenzo are in the first edition (Figli di Aldo, 1554). Although neither a Florentine nor a writer of Italian, Pico della Mirandola is too closely connected with Lorenzo's circle not to have these Latin works mentioned here: the *De Morte Christi* (Bologna, 1496 e. p.) and *De Imaginatione*.

Macchiavelli would naturally head the list of Florentine historians but for mentioning the *Cronaca Fiorentina* by Ricordiano Malespina (Florence, Giunti, 1568), and that by the Villani, edited by Baccio Valori (Florence, Giunti, 1587 e. p.). Macchiavelli's *Opere* are in the so-called "edizione della testolina" (s. l. s. imp., 1550), and also in the ten-volume edition, Milan, Mussi, 1811. Varchi's *Storia di Firenze* is in the Florence-Cologne edition (Kulizio, 1721 e. p.), his other works are also in first editions: *Sonetti* (Florence, Torrentino, 1555), and *L'Ercolano* (Florence, Giunti, 1570). Nardi's *Storia di Firenze* is in the Lyons edition (Aucelin, 1582).

Of historians outside of Florence, besides Cardinal Bembo, there is Paruta, his successor as Venetian historiographer, and the *Storia Vinitiana* (Ven., Nicolini 1605), Giovio's *Storia dei suoi Tempi* (Florence, Torrentino, 1551-3), and his biographies, *Vita di Leone X.* (Venice, Rossi, 1557), and *Vita di Alfonso d'Este* (Fl., Torrentino, 1553).

Of the poets of the *Cinquecento* the following are among the authors and titles represented.

The poems as well as the prose works of that typical *Cinquecentista*, Cardinal Bembo, are in first editions: *Le Rime* (Ven., Sabio, 1530), *Le Prose* (Florence, Torrentino, 1548), *Lettere* (Rome, Dorico, 1548), while his *Asolani* (Venice, Aldo, 1505) is enriched by autograph notes in preparation for the second edition of 1515. Benedetto Menzoni's *Opere Complete* are in the second, but first complete edition (Fl., Tartini, 1731). Angelo Firenzuola's *Rime* (Venice, Aldo, 1572), Alamanni's *Opere* (Lyons, Griffio, 1532, third edition, first complete), Monsignor della Casa's *Terze Rime* in the edition of 1538 (Venice, Curzio Navo), which unites in the same volume *Tutte le Opere del Bernia*; Anibal Caro, *Rime* (Venice, Aldo, 1572, and Giunti, 1584). Angelo Costanzo, *Rime* (Padova, Comino, 1738); Vittoria Colonna, *Rime* are in the second edition (s. l., 1539); Gaspara Stampa's *Rime* (Venice, 1738); Chiabrera's *Poesie* (Genova, Pavoni, 1605); Sanazzaro's *Sonetti e Canzone* (Naples, Sulzbach, 1530), as well as his *Arcadia* (Fl., Giunti, 1514).

The dramatic works both of Macchiavelli and Ariosto are found in their *Opere Complete*, while *La Lena*, *I Suppositi*, *Cassaria*, and *Il Negromante* of the latter are published together under the title of *Commedie* (Florence, 1724). Angelo Firenzuola's *I Lucidi* (Florence, Giunti 1582), G. B. Gelli's *Circe* (Florence, Torrentino, 1549), Cardinal Divizi da Bibbiena's *Calandra* (Venice, Gioloto, 1562), Trissino's *Sofonisba* (Vicenza, Janiculo, 1529) may suffice for dramatists.

In other branches of literature I might mention Belcari's *Vita del Beato Giovanni Colombini* (Siena, Bindi, 1541), Castiglione, *Il Cortigiano* (Aldo Romano, 1528 e. p.), Piccolomini, *La vita del Uomo Nobile* (Ven., Scotti, 1542); Sperone Speroni, *Dialoghi* (Ven., Aldo,

1550). In lighter vein are Lasca's *Novelle*; Cintio Giralaldi, *Ecatomiti* (Fl., Torrentino, 1565 e. p.).

I might, on the one hand, add the names of Brunetto Latini, Marco Polo, Catherine of Siena, Ser Giovanni Fiorentino; on the other, Galileo, Fra Paolo Sarpi, Francesco Redi, Salvator Rosa *ed altri molti*, did not space forbid, since I wish to speak of a feature of the collection unique on this side of the ocean, and hardly equaled on the other—I mean Mr. Plimpton's collection of chivalric or romantic epics.

The majority of these centre around Charlemagne and his paladins—the sources, in fact, of Boiardo and Ariosto, as well as of their imitators. Besides the *Chanson de Roland* and the pseudo-Turpin, there is the old prose romance, ever new to the Italian populace, *I Reali di Francia*, rendered into verse by Cristoforo Altissimo (Venice, Sabio, 1534), and *La Spagna*, by Zanobi di Sostegno (Venice, Donati, 1530), *La Rotta di Roncevalle* (Padova, s. a.), and Pulci's *Morgante Maggiore* (Ven., Comin da Trino da Monferrato, 1546).

Of Boiardo's *Orlando Innamorato* there are three editions with Agostini's continuation: that of 1539 (Venice, Sabio), of 1543 (Venice, Torti), a third s. i., but before 1545. Domenico's "*rifacimento*" is in the first edition (Venice, Scotto, 1545, another of 1580), while Berni's better known rendering is found in the first and second editions (Venice, eredi di Giunta, 1541 and 1545, respectively).

Of Ariosto's *Orlando Furioso* there are five editions: Venice, Sisto, 1526; Venice, 1584; Pira, 1809; Florence, Molini, 1821; Florence, Ciardetti, 1824.

Brunet gives a list of one hundred and twenty-nine long-winded romances in verse which take their title from some character in Pulci, Boiardo, Ariosto, or develop into an epic (?) some episode or incident. Of these Mr. Plimpton has, thus far, succeeded in obtaining fifty-six, besides some which are not mentioned in Brunet's list. Among these are *Angelica*, by Brusantino (Ven., Marcolini, 1553), another by Pietro Aretino (Ven., Giannini, 1530). This is the first edition to contain also the *Sirena* and *Marfisa*, by the same authors; a *Marfisa bizzarra* by Dragoncino da Fano (Padova, Sardi, s. a.), another by Carlo Gozzi (Fl.-Ven.,

Colombini, 1773). *Bradamante, Sorella di Renaldo* is in its first edition. (Brescia Farsengo, s. a., circa 1490); the same lady "gelosa" is treated of by Secondo Tarentino (Ven., Printer's mark, a Swan, 1623), *Rinaldo appassionato* (Ven., Zoppino, 1528 e. p.); a *Ruggero vavasore* by Orivolo (Ven., 1543), *La morte di Ruggiero* by Pescatore (Ven., Gherardo, 1548); Chiabrera in his *Poemi eroici postumi* (Genova, 1653) also has a *Ruggiero*. Burlesques on this style are *Orlandino* by Teofilo Folengo (Ven., Sabio, 1526), and Forteguerra's *Ricciardetto* (Paris, Pitlin, 1732).

Dealing with other heroes are more worthy poems, as Bernardo Tasso's *Anadigi* (Fl., 1560 e. p.), Luigi Alamanni's *Girone il Cortese*, (Paris, Calderio 1548 e. p.), and *Avachide* (Fl., Giunti, 1570 e. p.), Tullia d'Aragona's *Guerin Meschino* (Ven., Sessa, 1560), with the prose romance from which she took her material, *Il Meschino* (Padova, Valdesecchi, 1473 e. p.).

Some of Mr. Plimpton's most recent acquisitions will show that his interest is not confined to the *Cinquecentisti* and the chivalric epics: Dante Alighieri: *La divina commedia* (Ven., Vendelin, 1476-7); *Il Convito* (Fl., Buonacorsi, 1490 e. p.).

Giovanni Petrarca: *Opera latina* (Squarzaficum, xvi c.); *De remediis* (Strasburg, Eggestyne, 1475 circ. also Paris, Mart. Juvinem, 1557); *Il Canzoniere* (Ven., Tridino da Monferrato, 1522).

Boccaccio: *L'Ameto*, (Venice, Bonfadini, 1592); *L'Amorosa visione*, (Venice, Zoppino, 1531); *Fiammetta*, (Venice, Giolito, 1542); *Laberinto d'amore*, (Venice, Zoppino, 1520); *Philocolo*, (Venice, Bindoni e Pisani, 1530); *Vita di Dante*, (Rome, Priscianese, 1544); *De casibus virorum* (Strassburg, Hussner, 1470?).

Tasso: *La Gerusalemme liberata*, (Ven., Franchi, 1583); *La Gerusalemme conquistata* (Roma, Faciotti, 1593 e. p.); *Le Rime*, (Venice, Aldo, 1581 e. p.); *Rinaldo*, (Ven., Senese, 1562 e. p.); *Torrismondo* (Bergamo, Ventura, 1587 e. p.); *Lettere familiari* (Bergamo, Ventura, 1588 e. p.); *Discorso sulla virtù femminile*, (Ven., Giunti, 1582 e. p.).

Mr. Plimpton has obtained some thirty manuscripts ranging in date from the early fifteenth century to the eighteenth. Of artistic as well as literary interest is a folio manuscript on vellum of Petrarch's *Canzoniere* and *Trionfi*,

coming from the Hamilton library. The writing is beautifully clear. The first page of the *Canzoniere* is enriched by an illuminated border of fruit, flowers and birds, two angels hold the arms of the Bon family of Venice. The first page of the *Trionfi* has a semi-border, less elaborate than the first, but still graceful. A quaint sonnet at the end shows that about 1500 the book was the property of one Tito Meratta, "decan di San Giorgio Maggiore . . . d'onori scarso e in borsa cappuccino," who presents this book "degno d'ogni gran signore," to the Convent library.

Another manuscript, that of Boccaccio's *De Montibus et Sylvis*, is interesting, not only for its intrinsic value, but from the fact that the collection contains also a copy of the first printed edition, that of Vendelin, 1473 (?), and the translation into Italian by Niccolò Liburnio, s. i.

It is expected that the books will be on view in New York in the coming spring, when an adequate catalogue will be prepared of the collection as it then stands. After passing into the possession of the College, it will be the desire of the donor, in which he will be earnestly seconded by the College authorities, that the books be made available to the student and book-lover.

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#### FRENCH LITERATURE.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—Would you allow me to try to complete the review on *Mon Oncle et Mon Curé* which appeared in your last number?

P. 8, l. 16, *par* should be *pas*; p. 9, l. 6, *historie, histoire*; p. 12, l. 26, *patrie, partie*; p. 17, l. 1, there should be a note or a reference to p. 16, note 1; p. 17, l. 4, *toute* should be *tout*; p. 18, l. 25, *qu'elle, qu'elle*; p. 23, l. 31, *une, un*; p. 26, l. 18, *philosophies, philosophes*; p. 32, l. 16, *quel, quelle*; p. 35, l. 4, *Précisement, Précisément*; p. 38, l. 19, *Catherine, Catherine*; p. 49, l. 11, *chair, chaire*; p. 50, l. 7, *et bien, eh bien*; p. 59, l. 14, *spécialité, spécialité*; p. 68, l. 28 and p. 69, l. 3, the saying is generally attributed to Joseph de Maistre, but I could not find the sentence in his Works although the idea is expressed several times in *Les Soirées de Saint-Petersbourg*.